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15th Anniversary

1985-86 Season



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NEW MUSIC CONCERTS

15th Anniversary

1985-86 Season



HERITAGES

the richness of musical relationships
in the fullness of time ...

REGINALD GODDEN
HARRY SOMERS
THE TAPESTRY SINGERS

**Premiere Dance Theatre
Harbourfront**

**SUNDAY, October 6
1985 8:00 pm**



HEAR SOMETHING NEW!

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NEW MUSIC CONCERTS

HERITAGES

SUNDAY, October 6, 1985

J. S. BACH (*Germany*)

A NEW LOOK through the eyes of REGINALD GODDEN.

HARRY SOMERS	narrator
ROBERT AITKEN	flute
PETER LUTEK	bassoon
FUJIKO IMAJISHI	violin
RIVKA GOLANI	viola
DAVID HETHERINGTON	'cello
JOEL QUARRINGTON	contrabass
RON LYNCH	sound engineer
PAUL HODGE	technical assistant

Video Tape Excerpts:

STUART BEECROFT producer & director

AERLYN WEISSMAN sound

PAUL MITCHNICK camera

AUSTIN CLARKSON research

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*** INTERMISSION***

HARRY SOMERS (*Canada*)
CHURA-CHURUM *: 1985

WAYNE STRONGMAN conductor

ROBERT AITKEN flute

ERICA GOODMAN harp

MARC WIDNER piano

MICHAEL COTÉ percussion

ROBIN ENGELMAN percussion

RUSSELL HARTENBERGER percussion

BEVERLEY JOHNSTON percussion

THE TAPESTRY SINGERS

Kris Anderson Peter MacDonald

Beverley Bell Robert Missen

Susan Cooper Kathy Pimenoff

Nelson Lohnes John Pepper

*World Premiere, NEW MUSIC CONCERTS'
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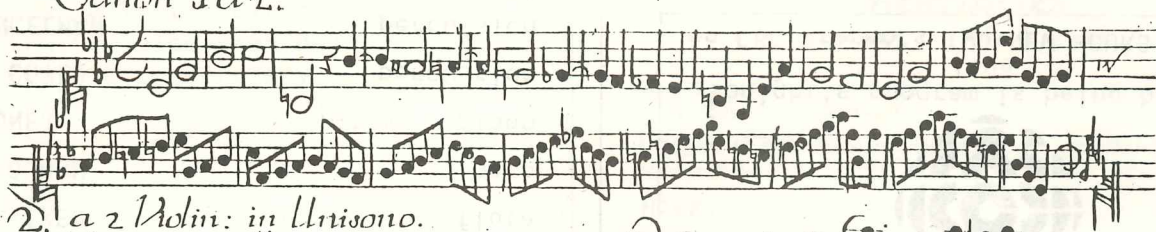


Tonight's program is being broadcast
live
on CBC Stereo's TWO NEW HOURS, 94.1 FM

HEAR SOMETHING NEW!

Canones diversis super Thema Regium

Canon I a 2.



Handwritten musical score for a piece titled "Suga canonica in Epidiamente". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (3/4 and 4/4), and complex rhythmic patterns. There are some handwritten annotations above the first staff: "ti ti ti" and "ti". A small "5.a 2." is written below the second staff. The title "Suga canonica in Epidiamente." is written in cursive below the sixth staff. The manuscript is on aged, slightly yellowed paper.

HEAR SOMETHING NEW!

Extracted from a
CITATION FOR REGINALD GODDEN

HONORARY GRADUAND
CONVOCATION, YORK UNIVERSITY, June 1985

REGINALD GODDEN is at the same time one of Canada's most intrepid pioneers and one of her finest musicians. He came from England to Allandale, a railroad junction town now swallowed up by greater Barrie, at the age of one, and has lived in these parts for almost all of the ensuing eighty years, leading those who would follow him on ever more penetrating expeditions into the universe of music.

The instrument which was to become the vehicle for these illuminations of the human spirit entered his life when, at the age of 12, he was introduced to a neighbour's player piano. In his words, "the player piano there and then spawned a piano player." REGINALD's family soon acquired its own piano, and after only fourteen months of lessons with a local teacher in Barrie, this independent and precocious boy decided to strike out on

his own, whereupon he found employment as a pit pianist in the local silent movie houses. But the pressure of keeping up with high school studies, his passion for sports in the afternoons, and the evening job in the pit proved too great. His studies suffered, and REGINALD left school at the age of 16.

During the following seven years REGINALD improvised on the motives supplied by the cue sheets for the movies, coordinating sound with action and developing an acute sense of timing, gesture, mood and character. but as he says, "Charlie Chaplin didn't need music, there was so much music in every gesture." When the talkies silenced the music from the pit, REGINALD thought he would have to become a church organist, and he travelled to Toronto for lessons with Dr. Healey Willan, the eminent organist and composer. It was in Toronto that his ears were opened for the first time to the magic of Leopold Stokowski conducting an orchestra, and the exaltation of Sir Ernest MacMillan

REGINALD GODDEN (cont'd)

leading the St. Matthew Passion of Johann Sebastian Bach. But the organ did not satisfy REGINALD, and he returned to the piano, studying with Ernest Seitz and graduating from the Toronto Conservatory as the gold medalist of the year 1928. Then with Scott Malcolm, another brilliant young pianist, he formed the Malcolm-Godden Duo, which during the thirties toured widely through Canada and the United States.

The forties saw REGINALD GODDEN come in contact with the one teacher, other than Nature herself, for whom he retained deep respect, the French pianist E. Robert Schmitz, who made regular summer visits to Toronto for a number of years. It was Schmitz's fundamental investigations into the physics and physiology of piano technique together with his extraordinary musicianship that set REGINALD GODDEN on his own path of discovery that has resulted in a fundamental re-thinking of the

bases of piano technique and performance. It was also in the forties that MR. GODDEN began to set himself important challenges that led him to premiere in Canada the latest works for piano by such composers as Sergei Prokofiev and Aaron Copland. He also encouraged the work of young Toronto composers. It was at this time that his close friendship and creative collaboration began with one of Canada's most distinguished composers. HARRY SOMERS studied with MR. GODDEN for only one year, but their collaboration has lasted a lifetime. MR. SOMERS dedicated many piano works to MR. GODDEN, who premiered them in recital, culminating in the monumental Second Piano Concerto, which SOMERS wrote for the CBC in 1956. It was MR. GODDEN's involvement with such composers that set him on his own path not only as a composer of new music, but as a re-composer and re-thinker of music by the great masters.

When MR. GODDEN takes on a composer, whether Bach or Beethoven, Chopin or

HEAR SOMETHING NEW!

REGINALD GODDEN (cont'd)

Debussy, Hindemith or SOMERS (to mention those with whom he has lived the longest), it is not a sometime thing. A composer with whom MR. GODDEN strikes up a relationship must be prepared to have his thoughts and feelings, his sense of sound and his imagination plumbed to their depths. For MR. GODDEN takes nothing for granted, and each day must bring its harvest of discoveries and new-found experiences. Which is why MR. GODDEN is so extraordinary a teacher, because he has never for an instant given up being a student. MR. GODDEN plays the piano superbly, because he plays with the music and with the piano. He studies music by examining all possible transformations of its substance. He penetrates the composer's life and thought and music with total commitment and concentration and has re-scored many hundreds of pages of music to explore its organization and discover its secrets. His ten years of study of the Piano Sonatas of Beethoven culminated in their first integral performance in Canada in a series of nine

weekly recitals in 1956. Then he proceeded to devote himself to Bach. To do so he took what he calls an eight-year sabbatical in San Francisco. There, after hearing a lutenist play Renaissance music, he reformed his piano technique in order to be able to release from the piano the delicacy and variety of articulations that he heard in the lute. This is a goal toward which he has continued to work and which culminated in the monumental achievements of his career that unfolded on his return to Toronto in 1966: thirteen weekly recitals of the keyboard works of Bach, and in particular the works that have been the wellsprings of his creative life—The Musical Offering, The Art of Fugue, and most especially The Goldberg Variations. He then mastered the Twelve Etudes of Claude Debussy in 1976, and finally at the age of 73 he conquered the extraordinary contrapuntal edifice of Paul Hindemith's Ludus Tonalis. A fitting culmination of a career devoted to tonal as well as many other kinds of games, for MR. GODDEN was as keen a stu-

REGINALD GODDEN (cont'd)

dent and almost as accomplished a master of baseball and billiards as he is of music. Nor must we omit to mention his play with the fruits of nature. His pursuit of the wild mushroom led him to devise a new art form, the air-borne spore print, and a show of his organic art was held at the Royal Ontario Museum some years ago.

MR. GODDEN has always had an aversion to what he calls "the corporate life". He is a do-it-yourselfer who works entirely on his own. He was principal of the Hamilton Conservatory for a few exciting and turbulent years, and has taught privately and been an examiner for the Royal Conservatory of Toronto for many decades. And so it is fitting that the corporation of this University should recognize someone who has made so rich a contribution to musical life and thought unfettered by institutional ties. Mr. Chancellor, I present to you the distinguished pianist, teacher, author and composer, REGINALD

GODDEN, for the degree of Doctor of Letters, Honoris Causa, whose best portrait is his own description of the composer Paul Hindemith:

"A man with an irrepressible curiosity, sense of fun, mischief, an acutely perceptive observer and lover of nature, a master of tonal gesture, and craft—steeped in the past, vitally alive in the present. Highly imaginative in his use of the elements of intensity, pitch, register, resonance, rhythm, and uniquely aware of sonorities, space, sound and silence."

- Austin Clarkson
Faculty of Fine Arts
York University

HEAR SOMETHING NEW!

EVOCATION

In loving memory of Glenn Gould 1932-1982

Reginald Godden

Feb. 1983

MOLTO ADAGIO
*Quietly and with intensity in
every sound and all silences*

The musical score is written for piano and organ. It consists of five systems of staves. The piano part is in the upper staves, and the organ part is in the lower staves. The score includes various dynamics such as *mp*, *p*, *mf*, *sub. p*, *poco f*, *molto tenuto*, and *sempre dim.*. Performance instructions include *sim. to end*, *Hold until all sounds vanish.*, and *Ped.* (pedal). The score is marked *MOLTO ADAGIO* and includes the instruction *Quietly and with intensity in every sound and all silences*.

HEAR SOMETHING NEW!

HARRY SOMERS

Born in Toronto in 1925, SOMERS entered the Royal Conservatory in Toronto, at the age of 16. There, he studied piano with REGINALD GODDEN and Weldon Kilburn and composition with John Weinzwieg, receiving scholarships in 1947 and 1949. In the latter year he was awarded a Canadian Amateur Hockey Association scholarship through which he studied composition with Darius Milhaud in Paris. At that time SOMERS' music was subject to the dual influence of serial music (championed at that time by Weinzwieg) and a more personal, past-conscious view of music and the musical repertoire. He once remarked that, for him, "...composition evolves from a body of tradition and a series of conventions, be they old or new. Now in the 1950's I was out of touch with developments that were happening in composition; I had to learn my own way. And my own way was to write works that employed Baroque techniques fused with serialism and the more highly tensioned



SOMERS & SCHAFER

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HARRY SOMERS (cont'd)

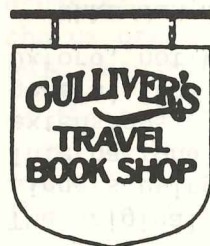
elements of 20th-century music I was familiar with at that time."

In 1967 SOMERS completed the most ambitious project of his career, the three-act opera Louis Riel, now recognized as the classic Canadian opera. Commissioned for the Canadian Opera Company by the Floyd Chalmers Foundation, Louis Riel received its premiere in 1967 by the COC under Victor Feldbrill. In 1975, the production was taken to the Kennedy Center as part of a special Canadian festival held in conjunction with the U.S. Bicentennial. This performance is due to be released in 1985 on Centrediscs.

SOMERS' recent works include Death of Enkidu: Part One, an opera in two scenes based on a libretto by Martin Kinch and which the composer plans to expand in the future; Those Silent Awe Filled Spaces, whose title is drawn from a description of the Rocky Mountains by the late Emily Carr; Three Limericks written for the Elmer Iseler Singers as a whimsical (and

often risqué, in its texts) tribute to Healey Willan.

HARRY SOMERS is a founding member of the Canadian League of Composers and in 1971 was named a Companion of the Order of Canada. He has received honorary doctorates from the University of Ottawa (1975), the University of Toronto (1976) and York University (1977).



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HEAR SOMETHING NEW!

CHURA-CHURUM (cont'd)

Eight singers are individually situated behind eight microphones connected to eight loud-speakers positioned from the front to the back of the hall, four to each side. The vocal sounds emanate from the various directions in which the loud-speakers are placed in what I call, "choral choreography"; a plan of directional movement of voice in various configurations.

The instrumental ensemble of flute, harp, piano, and four percussionists, are situated on the stage. The instruments work on different planes sometimes with the voice in support or counterpoint.

As well as the puja in sanskrit, 27 consonants and 13 vowels form the word and phonemic materials the voices use in all manner of permutation and combination, and delivered in all manner of vocal techniques and colours: chant, unvoiced (whispered), spoken, shouted, sung glottal, nasal, open, etc.

The general form of the work came about from contemplation of the verse both sonorally — the sounds of the original sanskrit — and a combination of intellect and emotion in regard to it's meaning.

The original text is presented to the singers using the phonetic symbols of the international phonetic alphabet and it's extensions. Here it is rendered in general English phonetic symbols. Not Oxford, not Webster, just basic SOMERS:

Uhkunduh manduluh kuhrum,
Veeuptuhm yaynuh chuhrah-chuhrum,
Taht puhdum dahrsheetuhm yaynuh,
Tazmay shree gooroovay noomah.

Translated:

Unbounded as the endless canopy of
the sky,
The omnipresent in all manifest-
unmanifest creation,
The sign of that as being revealed by
him who was that,
Therefore to him, to Shri Gurudev, I
bow down.

CHURA-CHURUM (cont'd)

I selected the phrase, CHURA-CHURUM for the title both for it's wonderful sound and it's meaning. CHURA-CHURUM — all manifest-unmanifest creation. To the sages the manifested and unmanifested fields of life comprise the whole of reality. I figured that about covered everything, all right. Fascinating, but I was not writing philosophy. I was creating a sonoral composition. It was by extension of the phrase that the shape and substance of the piece was created: all formed-unformed, to the adverbial forming-unforming, and so on. Here's a thumbnail sketch.

After crotale cymbals (very small cymbals), announce the commencement of the work, the two tenors chant short streams of vowels & consonants. There follows a period of unvoiced and breath sounds of all types. Periodically lines of the verse appear as do sung notes. This all accumulates to a peak of a density of spoken and chanted sounds with, at the same time, extreme activity by the instruments. Following a tapering down

and dying out of this activity, all suddenly forms into a stretch of rhythmic shouting and clapping, which breaks apart, then forms again with the chorus engaged in rhythmic shouting while the orchestra punctuates main beats. This finally tapers down, and following a silence, (sound and silence are regarded as two essential components forming a totality throughout the work, CHURA-CHURUM) the harp introduces one of the motives (a small group of notes) which are central to the piece and which evolve in various ways with the vibraphone and marimba doing the same, while gongs, cymbals, and drums set up different vibrations and the chorus presents fragmentations of the puja intoned and sung.

At the termination of the previous section, marked by a period of silence, all coalesces, the chorus singing lines of the puja in alternation with dynamic statements from the orchestra. Two gong notes, of long duration, terminate this section and from this emerges the most extended "formed" part of the work with

HEAR SOMETHING NEW!

CHURA-CHURUM (cont'd)

clear rhythmic chanting, singing, intoning, and sustained sounds from the chorus with the orchestra joining in with punctuations, counterpoint, and movement on divers rhythmic planes. All these elements gather and accumulate to a peak of intensity.

Instant break to solo voices engaged in a stretch of virtuosity: a kind of vocal cadenza display, with percussion eventually joining in and leading everything to a final peak of rhythmic shouting of the puja by the chorus with instruments making great punctuations.

There follows a fragmentation and dissolution of the compositions's main elements until a series of long, and audible, inhalations and exhalations of breath terminates the work.

- HARRY SOMERS

THE TAPESTRY SINGERS

This season marks the tenth anniversary of one of Canada's most distinctive vocal ensembles. Originally conceived as an a cappella chamber choir, the TAPESTRY SINGERS, soon to become TAPESTRY MUSIC THEATRE, has gone on to achieve critical and audience acclaim for its unique brand of music theatre - performances of the world's finest vocal music in fully staged musical tapestries.

Following its CBC-Radio debut in the spring of 1977, it quickly became a popular fixture on the concert circuits of Ontario and the nation. In the fall of 1979, it presented the first of six Toronto concert series, featuring the premieres of such musical vaudevilles as A Viennese Tapestry and Smorgasbord, both staged by Leon Major, Mistletoe Madness and Pandora's Bachs. A highly successful association with Youth and Music/Jeunesses Musicales commenced in 1980 and has thus far encompassed four national

THE TAPESTRY SINGERS (cont'd)

tours and several appearances at Roy Thomson Hall Cushion Concerts.

Now a fully fledged production company, the TAPESTRY SINGERS are currently mounting the National Edition of Dominion Chautauqua, a revue of Canadian history and music, for a five week trans-Canada tour.

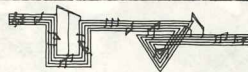
The TAPESTRY SINGERS have long been enthusiastic proponents of contemporary Canadian repertoire, having commissioned and performed works by Harry Freedman, R. Murray Schafer and Norman Symonds among others. They last appeared with NEW MUSIC CONCERTS in the 1981 premiere of R. Murray Schafer's The Princess of the Stars.

WAYNE STRONGMAN

WAYNE STRONGMAN received his Masters degree in Musicology from the University of Toronto. An accomplished singer, organist and vocal teacher, he has studied conducting in the United States and Germany. Currently he lectures at McMaster University, Hamilton and is artistic director of the TAPESTRY SINGERS, and the Quinte Summer Music Festival, and director of the Bach-Elgar Choral Society of Hamilton.

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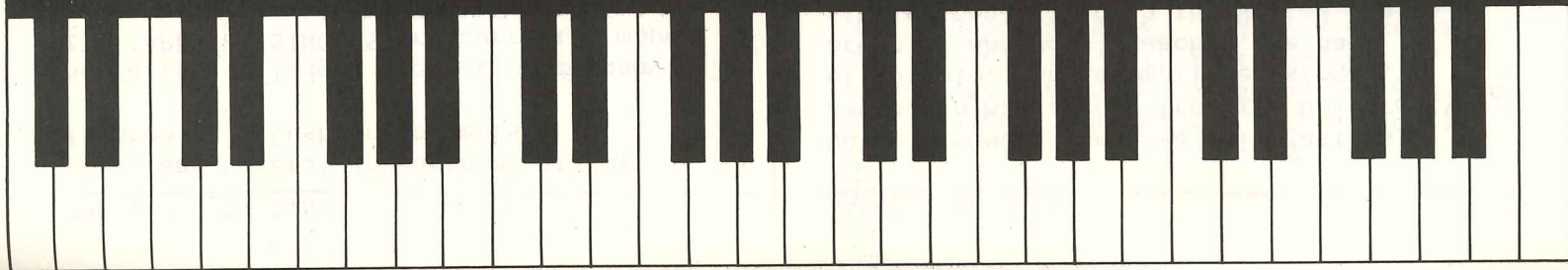
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Competition for Young Composers

In 1986 P.R.O. Canada will present \$8,000 in prizes to the winners of its eighth annual Young Composers Competition. Composers under 30 are invited to submit works in categories for orchestra, solo instrument or chamber ensemble, voice, and electronic and computer music.

Many works that have won P.R.O. Canada prizes in the past have since been acclaimed elsewhere and we are proud to have been able to bring recognition where it is due:

- GLENN BUHR's *Beren and Luthién* (1984 winner) received its premiere September 11 in a performance by the Toronto Symphony.
- JOHN BURKE's *À la Source d'Hypocrène* (1981 winner) received its premiere by Montreal's Société de musique contemporaine ensemble (a performance later released on the RCI label), and was heard again in 1985 in a performance by Toronto's New Music Concerts.
- FRANCIS CHAN's *Yeh-Pan Yueh* (1979 winner) was described by The New Yorker, following a 1981 New York performance by the University of Indiana's New

Music Ensemble, as "the concert's most alluring piece."

- JAN JARVLEPP's *Time Zones* (1982 winner) received its premiere by Toronto's New Music Concerts in 1984.
- JOHN OLIVER's *Fall* (1982 winner) received its premiere by New Music Concerts in 1982.
- JEAN PICHÉ's *Ange* (1980 winner) has since been recorded on Melbourne Records.
- ROBERT ROSEN's *From Silence* (1983 winner) received its premiere that same year by the Calgary Philharmonic Orchestra.
- DOUGLAS GARTH SCHMIDT's *Orenda (Dream Spirit)* (1983 winner) also won him first prize in the 1983 Okanagan Music Festival for Composers; his *Music for Pennywhistle, Accordion and Mandolin* (1984 winner) was heard during the Vancouver regional meeting of the American Society of University Composers last year.
- TIMOTHY SULLIVAN's *Scherzo Brillante* (1979 honorable mention) has since been recorded by John Torcello on California's Digital Audiophile label.

Deadline for entries is April 30. Call or write us for an application:



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